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PRICK

DEC 2011/JAN 2012
VOL. 12 ISSUE 2

FREE

Magazine

Featuring:



Lamb Of God
Brandon Bond
Leah Jung

plus coverage of:

Jacksonville
Greensboro
and Boston
Conventions

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PUBLISHER'S NOTE

So as humans we have reached another year in the great calender. According to some it could be our last year living as we currently are. Part of me wants the great change or apocalypse to happen just because I personally think things are way fucked up globally and there almost needs to be a great reset. I also have a deep underlying Viking fantasy of pillaging and plundering so that doesn't really help in my desire for the status quo to continue. All the doom pandering aside, it is the time of year to be thankful, perform pagan traditions and conveniently celebrate the birth of the baby Jesus. Speaking of the baby Jesus, how fitting is it that we landed an article on The Lamb of God himself! Well at least the band. I love it when things magically fall together.

Staying on the Jesus theme, the holidays and the New Year's resolutions and so forth, I am sure no matter what mystical God or ancient fairy tale you believe in we all know what it is like to be crucified in some way or another. Life is hard and there are assholes everywhere that just can't wait to drive a nail in, even if you feel that your intentions are virtuous and you are trying to do good by the people you serve or the community you belong to. Look at the story of Jesus; it's pretty obvious that he was on a mission to change the world and make it a better place and pretty much buck the system that had become so vile and corrupt it was unacceptable to him. What happened to him? We all know how that went. Much is the same in the story of PRICK or for anyone trying to do something bigger than his or her self. Sometimes the haters win or at least beat the shit out of you trying. Well, I stand before you, (stealing a line from Jonah Hill's new baby sitter movie), for our New Year's resolution as humans. "Let our haters be our motivators" and rise above no matter what the situation is. One hundred thousand readers can't be wrong. It could be our last year on Earth. Let's be done fucking around and live like it's the end of the world in 2012! Enjoy this awesome issue as our gift to you. — Chuck B



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ON THE COVER:
Leah Jung shot by
Bill Munster.

TABLE OF CONTENTS

TRIPLE CONVENTION ISSUE!

4 BOSTON TATTOO CONV.

6 NC TATTOO CONVENTION

16 HOT INK: LEAH JUNG

20 JACKSONVILLE TATTOO CONV.

31 FEATURED ARTIST: BRANDON BOND

40 FEATURED BAND: LAMB OF GOD

10TH ANNUAL BOSTON TATTOO CONVENTION

BY GEORGE WEINSTEIN

Like Ravel's musical piece, *Bolero*, where he used an orchestra to simulate foreplay and the sex act leading to orgasm and then to afterglow, such is how the Boston Tattoo Convention began and ended.

On Friday Sept. 2, 2011, early in the morning, the tattoo artists and the vendors began their work of setting up their areas with signs, merchandise and equipment on the second floor of the Boston Back Bay Sheraton Hotel, which is part of the huge Prudential Center complex of buildings and businesses known affectionately to Boston natives as the 'Pru'.

The convention goers had their pick of some of the greatest artists from the Far East, like Japan, to that other Far East, New Jersey. Commerce and art slowly built up through the night. Permanent beauty was given to those who desired it and were 18 years old and older.

Jagermeister made its presence known with a 20-foot-high inflatable "bottle" of the stuff and some of the hottest babes Boston and its suburbs could offer in the way of sexy and fun



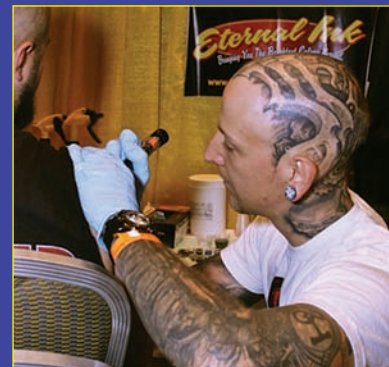
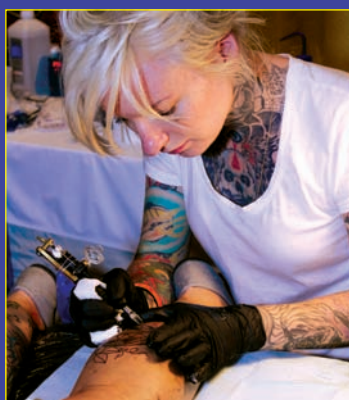
promotional work. There were blondes and brunettes and chances to win a treasure chest of Jagermeister swag.

And for those who had brand loyalty to that beverage: a hottie named Brooke applied a spray-on stencil spelling out the drink's name.

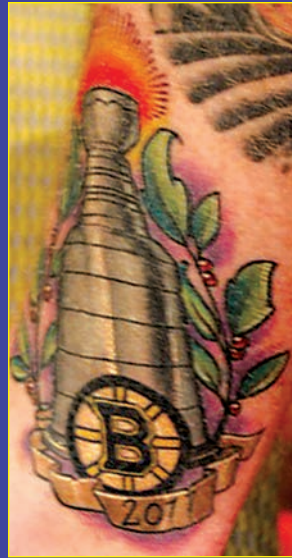
I went for it on the back of my neck just to have Brooke apply it and then blow on it to help it dry.

The next three days were officially Labor Day Weekend and the crowds were there not only because they are ink lovers but also because most of them would do no labor on THAT weekend and were FREE. Except, of course, for the artists and vendors and the tireless Natan Alexander who ran the shindig and his faithful crew graced by the lovely and extremely efficient, Aya Hashimoto.

Over the weekend inked up babes strutted the catwalk in



Top: Jager girls doing what they do best. **Center:** Tattoo artists, piercers and their clients coming together for an ink-redible weekend! **Bottom Left:** Chanty Sok posing for promo and ink from event producer Natan and his cohort.



several rounds for the title of Miss Boston Ink. Judges included this issue's cover girl, Leah Jung, Playboy's Miss June 2011, Mei-Ling Lam and Cambodian born beauty, Chanty Sok, who played Christian Bale's girlfriend in the Oscar laden pic, *The Fighter*.

While the tattoo artists worked their magic, from time to time someone from Alexander's shop, Witch City Ink (Salem, Mass.), would go up on the stage where the Miss Boston Ink Beauty Pageant was held and rock music played, and request that people with 9/11 Remembrance and other especially meaningful American tattoos step up to pay tribute.

Perhaps the most impressive was the "ALL GAVE SOME, SOME GAVE ALL" tattoo on the arm of the big guy in the green "IRISH" t-shirt, Ian Brinson, who was awarded three Purple Hearts for his courage and his wounds in Iraq.

After the Labor Day Weekend petered out, indicating the official end of Summer, the 10th Annual Boston Tattoo Convention came to an end. Visit <http://bostontattooconvention.com/> for more info on the 2012 show! ★

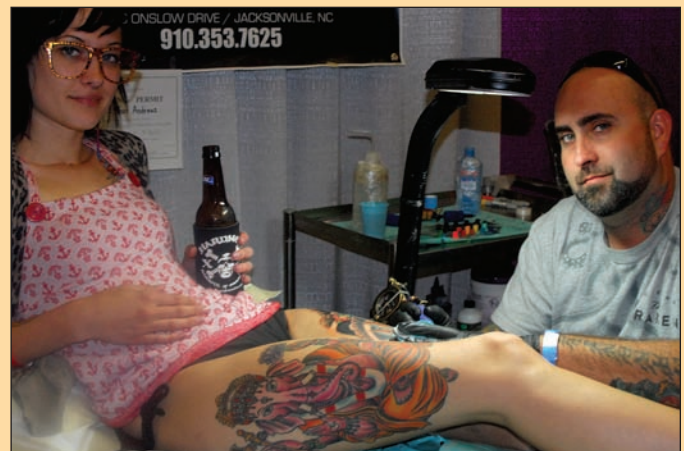
N.C. TATTOO CONVENTION

BY CASSANDRA DECORTE

Art, clothing, shoes and the ever-so-lovely ominous buzzing sound of tattoo machines filled the booths and the air. Everywhere I turned there was first class talent displayed for each and every convention goer to soak in. Where could all this talent assemble, you ask? Why, the 17th Annual North Carolina Tattoo Convention!

The NCTC was held in Greensboro, one of the three cities belonging to "The Triad." This combination of talented artists and avid fans is held every September, and is one of the longest running tattoo conventions in the nation. Special guest star at this year's convention was Jack Rudy, a man famous for his black and grey work. Mr. Rudy held a seminar regarding this super-talent of his. Other tales of tattoos past and present included a tattoo machine building/tuning seminar by Pro Machine builders Rob Rutherford and John Williams.

The over 80 artists included painters, performers and piercers. Live suspension experts, Holdfast Suspensions, put on a swingin' show (all pun



Top: The Tremors performance. **Above:** Jen gets an Asian themed thigh by Bart Andrews of Bomb's Away Tattoo.

Left: Cindy's kitty by Thomas Oliver of InkedSanity.



Above and Left: Jacob Thompson gets his 1st Place Tattoo of the Day by Daniel Jones of Asylum Studios. **Below and Right:** Jason smiles while Roger Ladouceur of Star City works on his Lily of the Valley tattoo



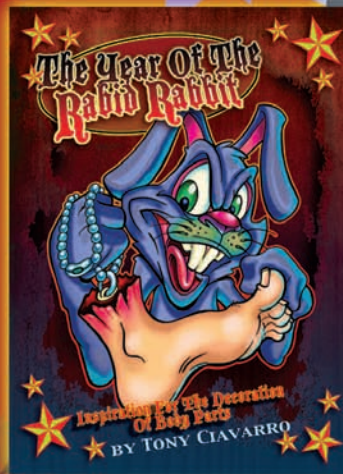
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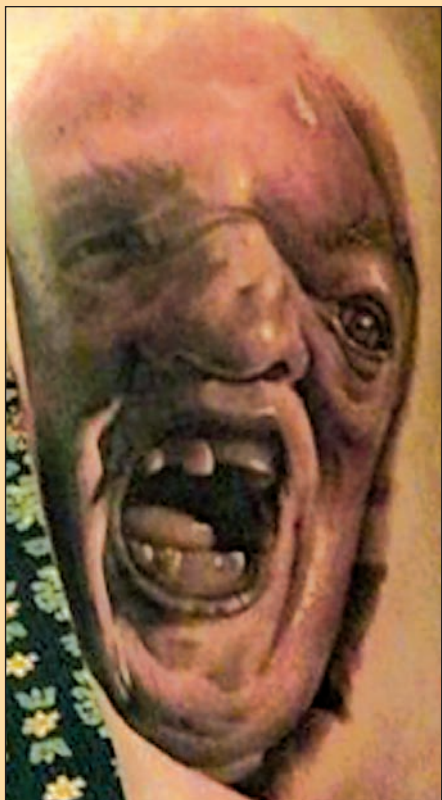
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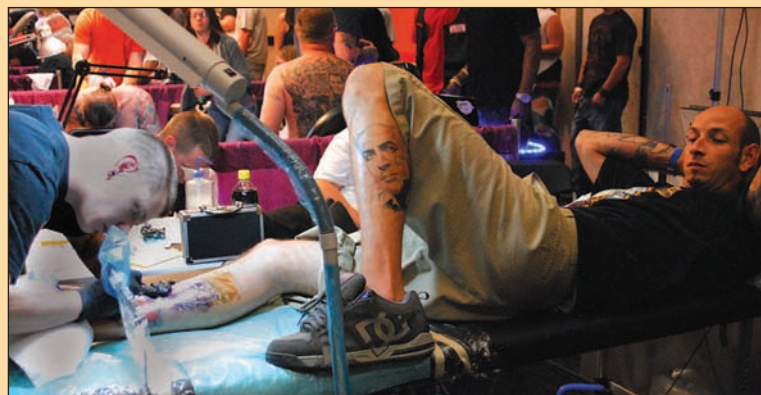
Above: Brooke's Sloth portrait won 1st place Tattoo of the Day.

intended!) Band of the weekend was The Tremors, that held its listeners captive with what I will now call, "Punkabilly." From the Dixie-dancing washboard strummer to Pirate Captain Sam on-call, engrossing both young and old with his trickery, there was no shortage of entertainment around every corner.

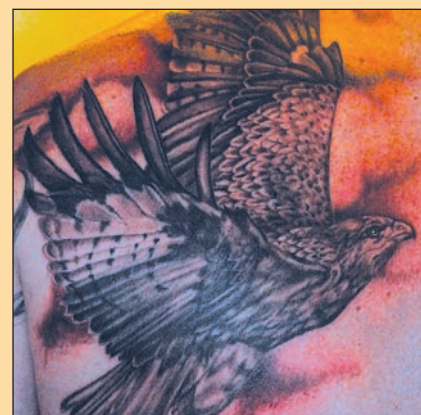
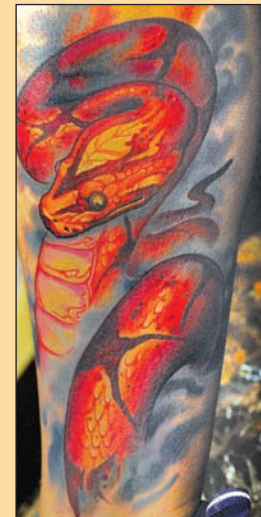
In one corner, Outtasight Threads had all the sexy girls stopping at their booth filled with platform heels, glitter, and skulls. And in many more corners were talented, multiple award winning tattoo artists including Jason Spainhour, Gabe Sandy, Daniel Jones, Bobby Williams, and Bart Andrews.



Above: Joe from Wicked Ink gives Zack a snake wrapped around a skull.



Clockwise from left: Ace in the Hole's Shane Wolf along with Andy Chambers fix up their buddies Rodney and Brandon with a disintegrating face and a killer snake (respectively); Bill Dermody tattooing Randy Hawkins, one beautiful bird; Mark Evans gives Mitchell this enormous coal miner on his back.



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HAPPY HOLIDAYS

N.C. CONVENTION CONT.



Clockwise from top left: Sara McIntyre wins best B&G with her Vincent Price tattoo by Terry "Darkman" Stephens at Forever Yours Tattoo and Jacob Thompson's Best Color of the day hot rod by Daniel Jones of Asylum Studios; Hold Fast Suspensions held it down, er uh, up; Lovely bubble lady and narwhal contestested for placement; Gas mask man by Bobby Williams; Chop of Chop Shop Tattoo smiles for the camera while giving Gabe a portrait.



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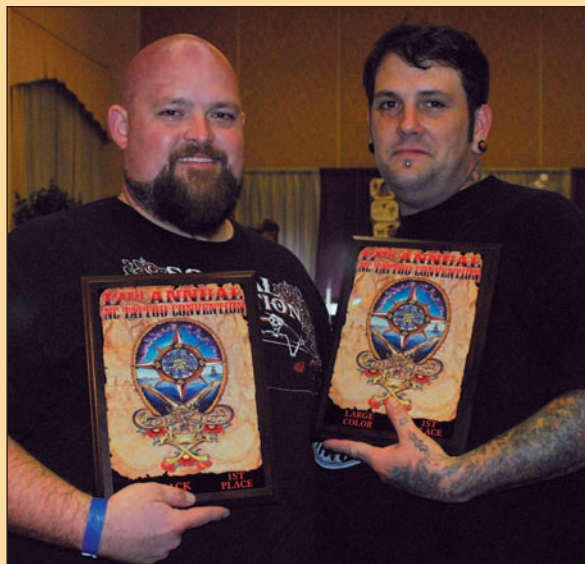
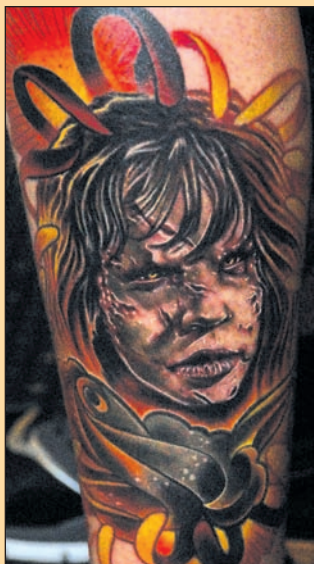
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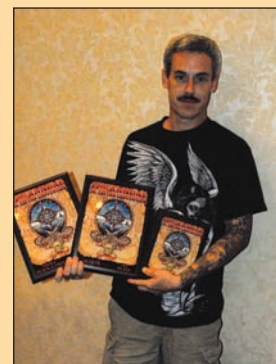
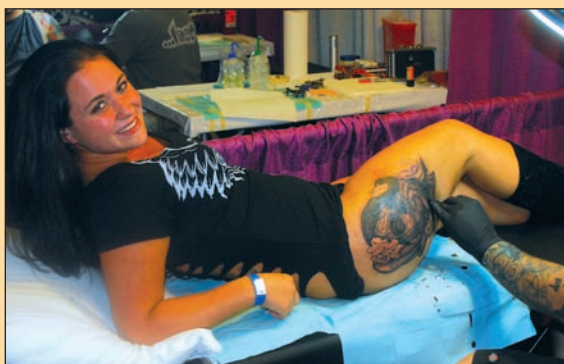
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Left: 1st Place Tattoo of the Day, *The Exorcist* by Matty Hixson on Daryl Trogon. **Center and right:** Full back piece on J.J. Ring by Jason Spainhour of Little John's Tattoo. Jason won several awards that weekend.



Left above and below: Ashley H. gets a beautiful face by Bobby Williams of Anything's Possible. This tattoo won 3rd place B&G Friday. **Above center and right:** Gary Ruth wins Best Overall Male, along with a couple of other awards. **Below center:** Mule's backpiece continues to win awards year after year.



The appointment books were filled! With so many artists tattooing there was no strolling for me. Left, right, ahead and behind me I was spinning, trying to capture everything in one short weekend.

Little John's Tattoo put the festival on, and everyone that worked with this outfit was so helpful. I'd like to give a special shout out to all those that assisted me that weekend, administrators AND artists. Was it because we're in the South that everyone greeted me with a smile? Or was it my lovely arm candy that kept the public lingering? Regardless, every booth and face in it were happy to be in Greensboro that weekend, and so was I. For more info on this and next year visit: www.littlejohnstattoo.com ★

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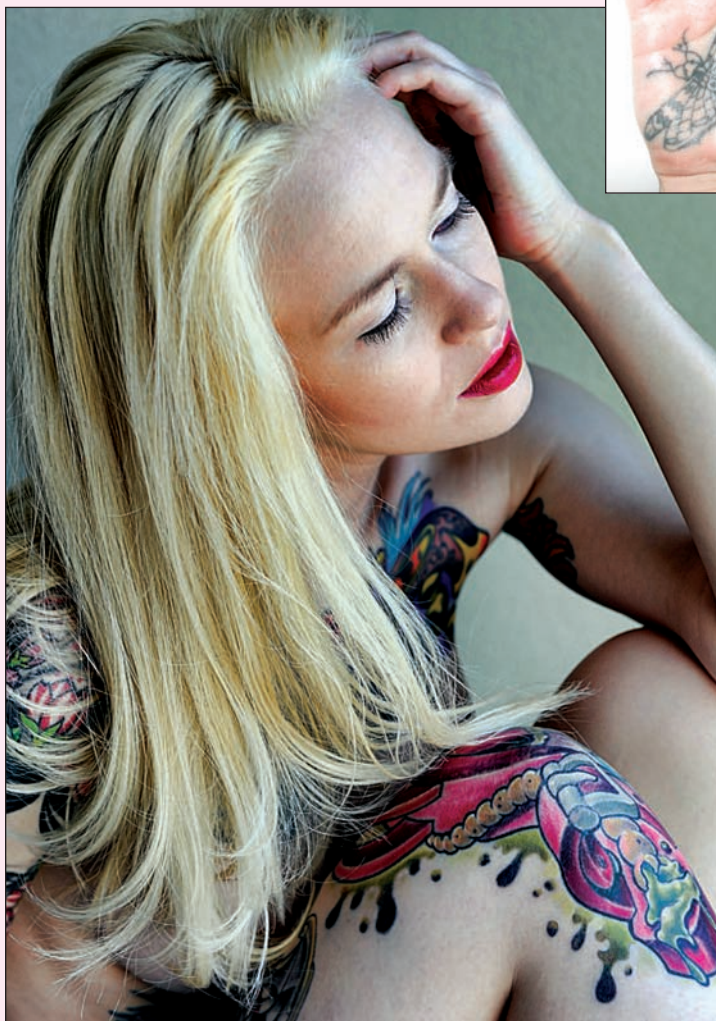
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Leah Jung

BY J.J. DIABLO PHOTOS BY BILL MUNSTER

Psychologist, Carl Jung, believed in integrating opposite parts of the psyche into what should encompass the whole self. This meant that every patience must have an impulse, the conscious an unconscious, every light a dark, all making up the balance of a fully functional human. If ever a perfect balance existed, this issue's Leah Jung (no relation, but eerily representative), is the quintessential example. She is incredibly smart and unbelievably attractive. She is creative and well organized. She can convey the same message through her eyes or her voice. Either way, this "well traveled" New York native will leave her mark on your ears,



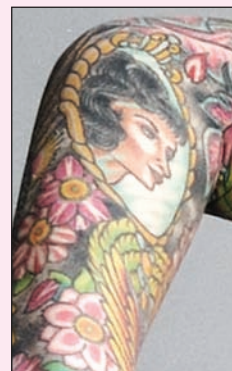
eyes and mind and you may never be the same ...

Q: How did you get into tattoos?

I wasn't exposed to tattoos much when I was younger except seeing them on musicians I admired. I was a big fan of MTV when it was still respectable. My family never really expressed a positive or negative opinion about them and I was the first of my family to ever get a tattoo. When I started playing around on the internet around 1994-1996, I became fascinated and researched body modifications all the time. I started stretching my own ears when I was 15. Around the age of 16, I watched my best friend get a terrible tattoo in her boyfriend's house while she drank a bottle of whiskey. That is probably the scene that convinced me to wait and get my first tattoo on my 18th birthday.

Q: How did you decide to become heavily tattooed?

Everything about acquiring tattoos has been a positive experience for me. Whether it is a personal achievement in tenacity, or a good lesson learned. I appreciate and enjoy my tattoos. I admire other people with beautiful tattoos. Why stop?



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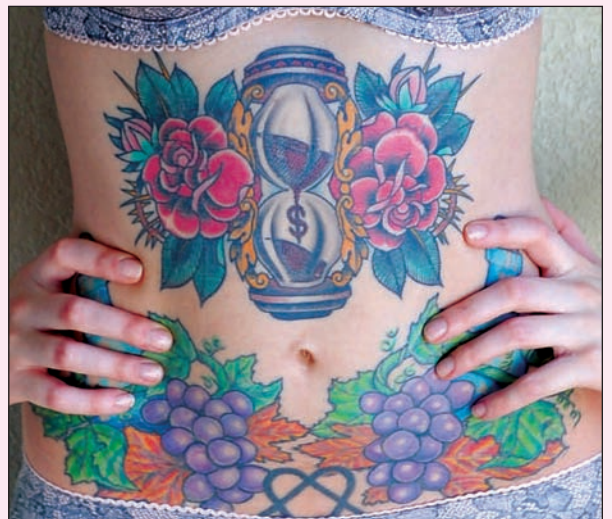
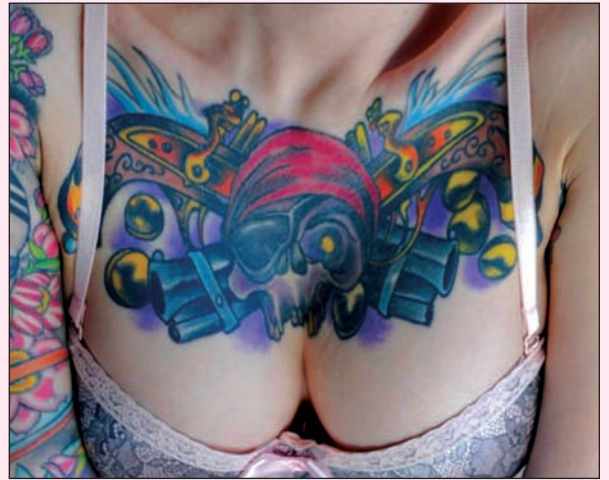
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Leah Jung

Q: You've crossed over into the music industry as well. How did that come about?

I was in love with singing long before I was rewarded with magazine covers. My internet presence has introduced me to many talented musicians and producers who are making it possible for me to share my voice! It's all very welcome attention. My pictures



are the product of good genetics and amazing makeup artists. When I sing, you get to see my soul; it's very scary and exciting for me. My voice has a Fiona Apple or Gwen Stefani vibe about it, but my most recent project is with a hip-hop artist. I met the rapper, Fitted (www.fittedonline.com/), while I was signing autographs at a concert he was headlining in Clifton Park, NY. We just finished recording the song called *I Miss You*, and filming for the video should be done by the time this comes out!

For more of Ms. Jung, visit: <http://leahjung.com/> ★



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7th Annual

Jacksonville Tattoo Convention

BY JEN ARNEY

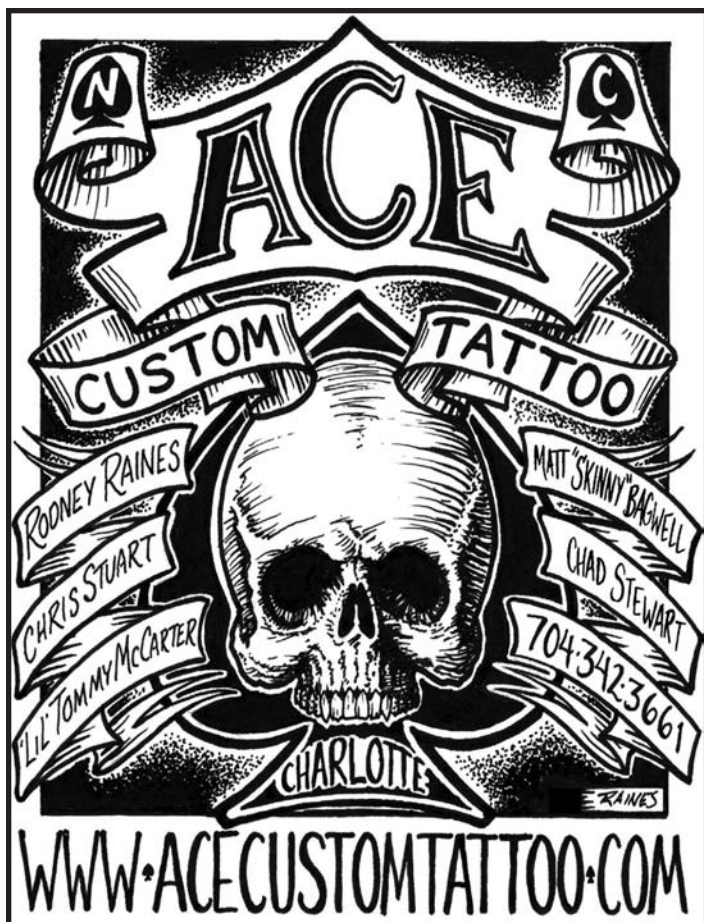
If you made it to the 7th Annual Jacksonville Tattoo Convention this year, chances are you have a few epic stories to tell. If you didn't, here's what you missed . . .

Promoter Bert Simmons once again got the Renaissance World Golf Village Resort and Convention Center to host the show. Over 200 badass artists and a handful of vendors gave the attendees plenty of reason to empty their pockets. Beyond that local DJ's, live bands, a pinup show full of hot babes and one scandalous performance by the Bada Bing Babes Burlesque troupe kept the crowd pleasantly entertained. The tattoo contests were packed to the max. Saturday's contest had so many applicants they had to double the number of judges and judge two contests at a time. Trophies were won, booze was consumed and an overall good time was had by all. Don't take my word for it though, check out the photos! For more info on next year's show visit: www.conventionpros.com



Above: Portrait by Julian of Chrome Lotus Tattoo. **Top Right:** Megan Elizabeth Shrader. **Below Left:** Bill Withersand's backpiece by Enrique Zay. **Below:** Will Arney's fabulous Chewbacca tattoo. **Right:** Miss Deb au Nare of Bada Bing Babes Burlesque





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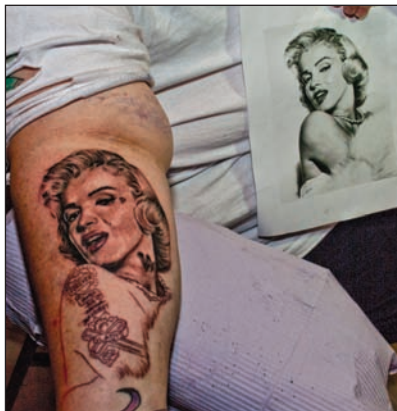
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Clockwise from top left: Stacie Becker of Hurts So Good Tattoo; B-Roc tattooing Nick Vieira; Palm tattoo by Nooch of Adrenaline Tattoo; Marilyn Monroe by Pallis Rupinta on Kristen Anderson, both of All Aces Tattoo; Nate Hudson shows off his many trophies.

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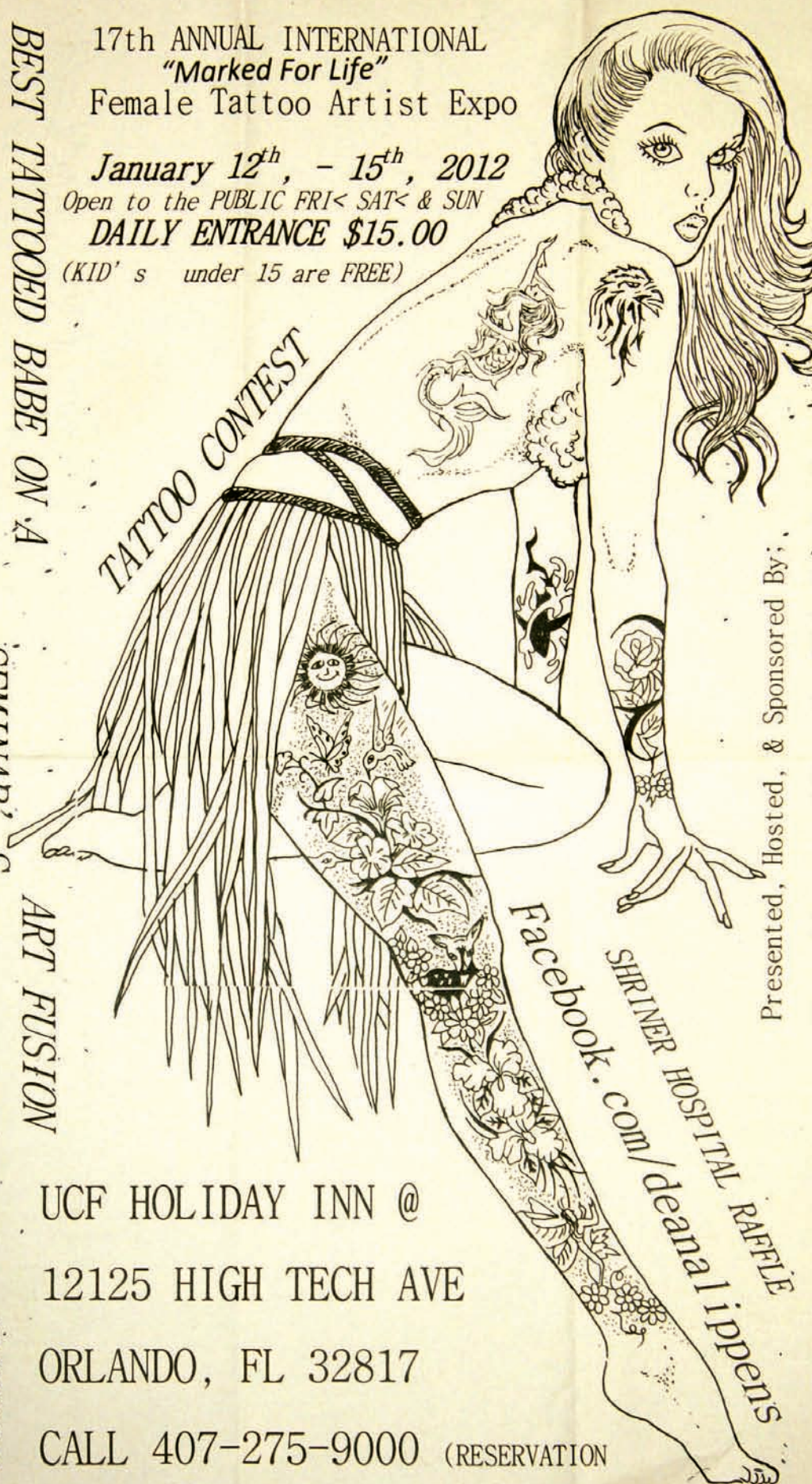
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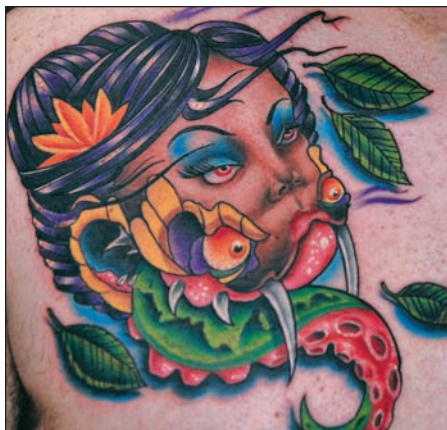
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Above: Best of Day by Nate Hudson.

Below: Robert Beck wins for best Small and Best Large B&G by Klown of Lowriders Tattoo in OC California.



Above/right: Best of Day, Saturday: Martha Cote's owl by Jesse Britten, presented by Bert Simmons. **Bottom right:** Julian Maceac piece.

Below: Eric Newby's Hellraiser.



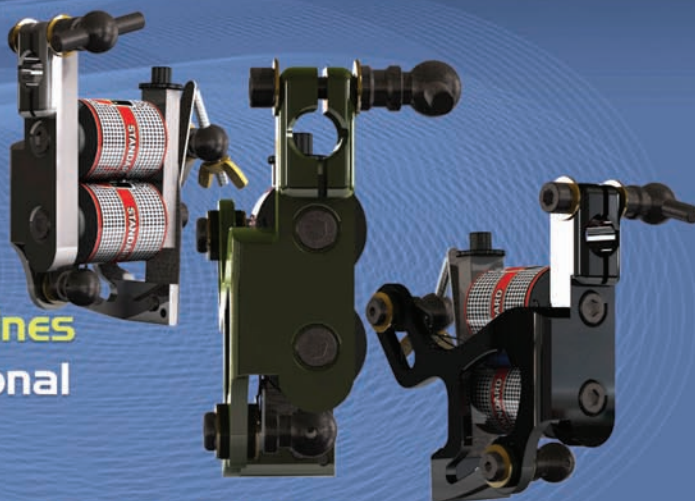
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Jacksonville Convention

Collector/Industry Spotlight:

Liz Tarter

If you've been around the Jacksonville, Florida area or even on one of those sites that displays hysterical signs, you've probably heard of A Fu Kein Good Tattoo. What you probably didn't know is the shop was the dream child of a spunky, long-legged lass named Elizabeth Tarter. Elizabeth, who is now 25 years old, was only 20 when A Fu Kein Good Tattoo opened. "It literally fell into my lap. Someone needed out of their business, I knew if I wanted to continue to get visible tattoos I needed to get deeper into the industry so I called upon a few friends and opened A Fu Kein Good Tattoo." She credits the awesome name to her boyfriend and co-worker, Bruce, who has also done a good number of tattoos on Liz. "He's great," she blushes.

Though Liz doesn't tattoo and has no plans to, she does pierce. "I like to make people sparkly," says Liz with a pearly white smile, "I'm always looking for a piercing challenge." Outside the shop, Liz writes and models. In fact, you can find her in Dave Nestler's new book coming out soon. She's also a huge sci-fi and horror movie buff, which explains a lot of her tattoo work. "I think my favorite is the 'skankin' CP30' done by Bruce." She admits liking to add a fun or weird twist to all of her tattoos. "I don't want anything generic."



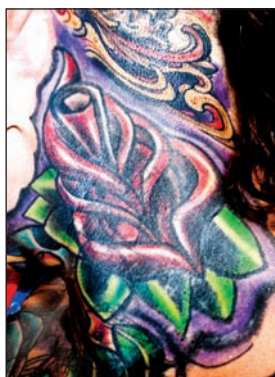
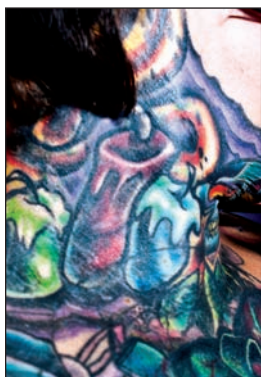
Liz won the Best Script award this year for her collar bone tattoo.



Collector Spotlight:

Heather Palmer

Lil' Wayne and Armpit shark by DJ Minor. Decapitated doll by Lenny Rantan. Neck by Josh Woods.



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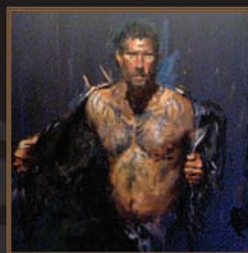
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BRANDON BOND

20 years into the game

BY MATT WOODY

Brandon Bond just might be the most interesting person I've met. When I first made contact with the All or Nothing CEO, he could not have been more excited about the interview. He seemed more like a life-long friend than a tattoo artist I had never met before, as the jokes were flying during our mobile exchange. After setting me up with some magazines, books, DVDs and full leviathan of past work, it was clear that Brandon Bond is unlike any other artist — and that's any medium or style — I've ever come across.

But Brandon's recognition doesn't stop in Atlanta, Smyrna or anywhere in Georgia, for that matter. He's an internationally touring artist who has been featured in television and film, with



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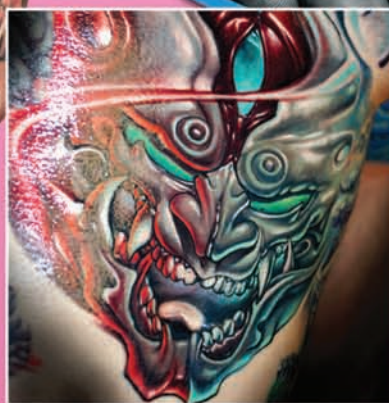
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BOND CONTINUED

a wide fanbase across the world. Hell, he was the guest editor for a UK-based magazine last Autumn, completely taking over the issue and promoting his shop. He has been on Animal Planet, MTV, A&E, TLC, in several films and tattoos a slew of celebrity clients and athletes. Bond is the type of artist who can travel to any tattoo convention worldwide and everyone there will know who he is.

While some artists are fortunate enough to establish their own style of tattooing over the years, Bond has transcended any type of familiar mold. With this ability, he's become an instant favorite among his peers, tattoo collectors and anyone that encounters his work. He's won countless awards over the last decade, written a book about his experiences and even has his own online community dedicated to fan interaction, charities, music, counterculture, animal rescue (pitbulls mostly) and tattoo interests.

Innovative tattoo techniques, combined with bizarre and impacting placement of imagery on the body, executed with bril-



liant coloring and a unique attention to detail give his work a recognition and signature style unlike any tattooer in the world. If you have a tattoo in mind, he can exceed your vision of the project ten fold. However getting in with him proves to be increasingly difficult as he is booked heavily and tattoos exclusively in his one of a kind private studio (www.AntiArtElite.com). Many clients simply get tattooed by his amazing staff, all of which are imported to Atlanta. All or Nothing Tattoo has yet to hire an Atlanta based artist; they scour the globe, find talent on the cusp of greatness and import them.

Born on a small island on the gulf coast of Florida, Brandon became interested in tattoos and drawing at an early age. Without even realizing it, he would create flash-style pages of characters, weapons and other typical grade-school images. He frequently found himself in trouble for drawing on his friends, himself and his sister. This initial passion for art combined with the interest to travel the world would be the two inspiring factors in getting Brandon to where he is today. Money, girls and the chaos of a "work hard, play harder" lifestyle would all come later,



but not without a staggering level of dedication of man hours not previously seen in tattooing. Workaholic by definition, the man is relentless, and recently has seemed to step back, out of the limelight, to work on new projects and recharge for something on the horizon . . . If the last couple of decades are any indication, he will not disappoint both fans and haters alike. And whatever projects are coming, we do NOT need to plug in these pages, he can get the word out on his own, so we wanted to sit down with him and find out more about him and his studios instead as he leans into his 20th year of compulsive success.

Q: How long have you been tattooing, and how exactly did you get started?

I am getting dangerously close to the 20 year mark in tattooing! I am an old bastard now. As to the humble beginnings, I did a total of 3 years of apprenticeship for various aspects of tattooing and piercing. My actual tattoo apprenticeship was under Jim Wolfe of Tattoo Zoo. Apprenticeship is the only respectable way to get into tattooing, and by that, I mean a real apprentice-

BOND CONTINUED

ship. Not a scenester bubblegum and glitter with brass knuckle earrings thing, but working, 24 hours a day, towards a goal and learning a new way of life through complete dedication and sometimes suffering. We are fortunate enough to work in an industry that still abides by traditions . . . Formal apprenticeship is one of the blessings and markers of the rich history of what we do, to bypass it, is to cheat yourself.

Q: When did you decide that you had enough of working for others and establish your own studio? How long did it take for you to transform this dream into a reality?

Well I got fired from every other job I ever had in my entire life, so I had to open my own joint, just to be able to maintain employment. Honestly, the first money I ever made was (15 years later) put into purchasing the floor tile in All or Nothing. I saved every penny I could for 15 years and put it all into that shop. That's how I came up with the name "All or Nothing" in fact, because when I opened I had to do a tattoo to eat that day; I had put every penny I had scraped for years into that building. 15 years is a long time. But I was traveling, touring, working, studying studios, seeing



what worked and what didn't, always working towards opening my own parlor. The American Dream still exists and tattooing is one of the few careers where it flourishes. Work hard, save money, do good and get rewarded. I love America.

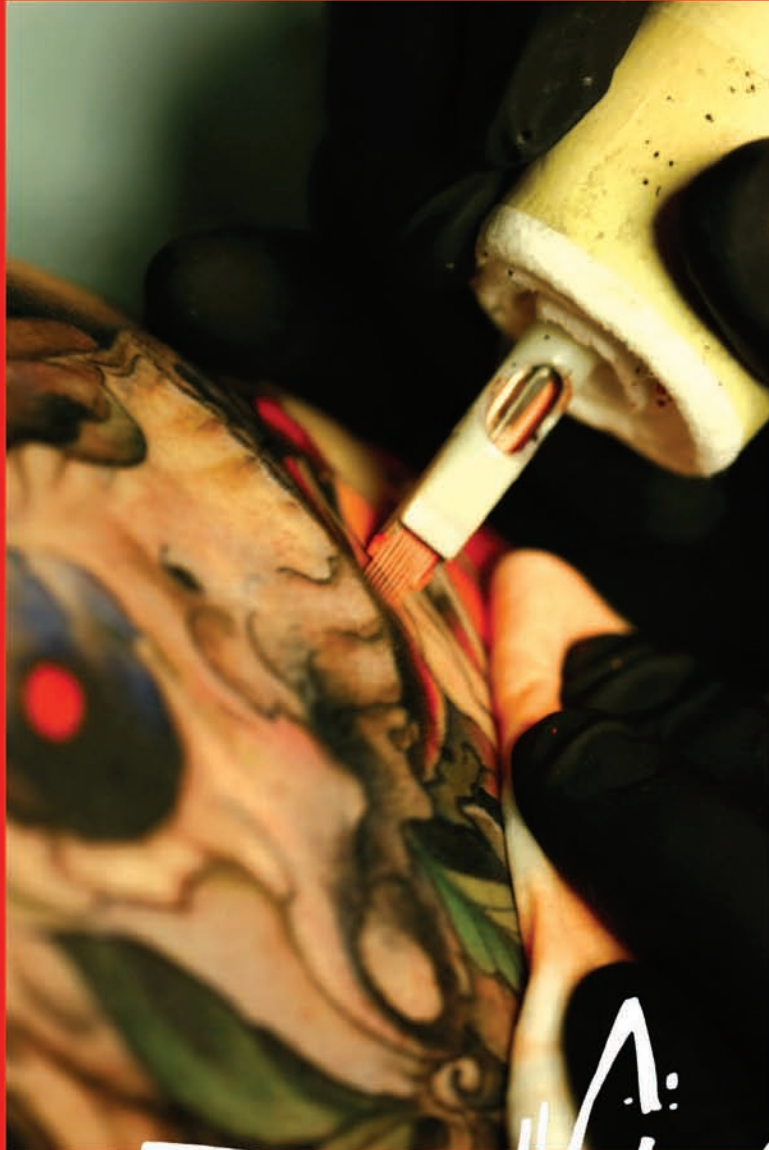
Q: About your own personality, you are not the average guy in general, and even for the tattoo scene, to some you come across as quite crass and a bit eccentric. What is your opinion about that?

It is hard to stand out in a sea of creativity, mohawks, debauchery, half naked women, and artistic innovation without going completely off the deep end. Early on I was kinda branded with this strange morph of lunacy, unpredictability, gun brandishing, profane, "booze swilling guy who does tattoos" trip. This sells magazines and makes people watch things on TV. This attracts a certain demographic of clients and fans. But it has nothing to do with me. If you have read my book *Whore*, or have seen the Film *VICKtory to the Underdog*, you see more of who I am in real life. I'm not a rock star, I'm just a street shop hustler who worked my ass off doing tiny tattoos for no money for 15 years and who loves people and dogs. If I was remotely into being a scene guy in tattooing you would see me at every tattoo convention. I've only been to two shows in the last four years. And those two were just because I wanted to see Europe.





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BOND CONTINUED

Q: You must be incredibly busy just administrating such a large group of individuals and looking into all the money matters as well as creating such a high level of art consistently. Doing things like sound-tracks, films, editing magazines, teaching seminars, where do business and art clash?

They clash constantly, like a war inside my head. The two have not one time worked together, only against each other. I am constantly back and forth, and my artwork has suffered. This is temporary I believe. I will tattoo longer than I will be a boss. Because I love to tattoo about 10,000 times more than being a boss. Don't get me wrong I love ALL the guys that work with us deeply, but I hate paperwork unless its paper we are scribbling drawings all over. Art wins in the end.

Q: What is the structure of All or Nothing? How many people work for you in total, how many artists, what do the other people do?

First of all I work WITH our staff, they do not work FOR me. This is key to what we are doing. We work together. I may be the Dad in the family, but we are a family nonetheless. My whole career I was working FOR someone who did not appreciate me. I vowed to never be that type of shop owner. I have two amazing managers that I work with, Dave Tedder and Matt Dunlap, and an amazing (and recently badly injured) right hand woman named Nicole Webster who helps me with everything that is NOT the tattoo shop.

To answer your question though, our family is 87 people strong, including tattoo artists, web guys, graphics, video, merchandise, shipping etc., and they are my favorite crew of all time. We do websites, videos, books, music, tattoos, graphics, promotion, animal rescue . . . It is a leviathan. I also own a private studio, not open to the public at all, A.N.T.I. Art Elite. The name implies that we are NOT elite, but just tattooers. We are blue collar. We are our own labor union, fightin' the power, not dissin' the sisters. We work hard every day, we tattoo every day. I have recently been living off of Wendy's exclusively, and while a Frosty is divine, it is still only .99 cents.



Q: You are tattooing at ALL OR NOTHING again, talk about that.

I'm thrilled with the new space inside of All or Nothing! Nicole@allornothingtattoo.com and I are currently about to book 2012, which is BLANK at this moment (by choice obviously). I have been very selective about what projects I am personally taking on, and I am STOKED on the new artwork I'm doing. Plus, I missed my staff!! www.antiartelite.com is fun, but the new place is a perfect halfway point between total privacy, VIP style, client treatment and being able to walk out a single door and be surrounded by some of the best artists in the world to bounce ideas off of or even just eat Wendy's with. I am enjoying the newer space immensely. Good to be back around such inspiring artists. My work will reflect that in 2012 as will theirs.

Q: Is there any one style that you enjoy tattooing the most? Say, if a customer comes to you with absolutely no idea what he/she wants, where do you begin?

My primary concern is placement based on anatomy and any existing work neighboring the space given to me. The shape of the blank area dictates what I tattoo. Obviously art for a



BOND CONTINUED

backpiece is going to be rectangular and verticle as well as large, so there would be no limit on detail ... these factors change everything, as opposed to doing a throat, a calf, a thigh, or a forearm. Placement, contour shape, and juxtaposition of the imagery on the bodypart are everything. The only rule is bold and clear, loud and direct, makes for impacting artwork.

From there I simply discuss whatever artwork I've done that they were into that brought them there and try and keep the ideas general. Thematic words like if they just had a daughter I would think "protective" or if there was a death, a portrait with initials and sad dates is boring so I will ask about the person who died instead, and what their relation to them or what feelings come out when they think about the PERSON not the death. Then I will draw whatever fits that space and loosely matches that theme that pops into my head. I will do it in the style of whatever pieces of my art they liked. If they dig my black and grey stuff guess what they get? And so on.

Q: With so many artists and apprentices who work with you at your Smyrna location, how do you determine who will work best?

I don't actually pick the artists, the staff does. I let everyone tell me who they want to hire out of our guest artists. We have a couple guests every month, sometimes we have slews of them, it just depends on my resident guys touring schedules because everyone travels as much as they want to here. But yeah, they vote and the two managers approve it and then I say 'Hell yeah, welcome to the family.' There is no creepy ceremony but maybe we should invent one?

Q: The history of career development with All or Nothing is relentless. Can you name 20 people that have tattooed under your roof that I would have heard of?

Hell yeah, easy: Sean Herman, Chris Vennekamp, Nate Beavers, Joshua Carlton, Mike Devries, Josh Woods, Matt Dunlap, Mike



McMahon, Josh Lindley, Bob Tyrrell, Flaco Martinez, Mike Demasi, Jeff Paetzold, Eric Merrill, Tim Orth, Justin Weatherholtz, Jason Ackerman, Vince Villalvazo, John Lloyd, Tony Mancia ... and me. [Note: Bond named SEVERAL other artists, including some from current AOL lineup, in addition to these consolidated twenty, excluding Bond himself.]

Q: What kind of technical equipment do you personally use? Do you encourage or even require your co-workers to do the same?

My staff uses whatever they want to, we all use each others' stuff and experiment regularly. I also have a large collection coil of machines and rotary machines for everyone to use whenever they want. We all have different styles and tastes and we encourage everyone to explore and utilize whatever is comfortable for them.

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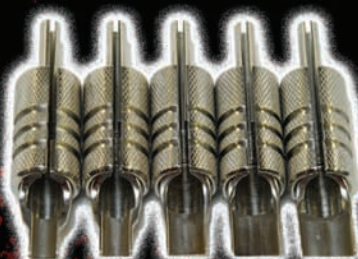
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Lamb of God

Interview with Chris Adler

BY J.J. DIABLO PHOTOS COUTRESY OF L.O.G.

As one year ends and another year begins, the time comes once again for us all to tie up our loose ends, ready our taxes and gear up for yet another year of servitude. In the meantime we enjoy our respective holidays, gorge ourselves with rich food and drink and enjoy the company of our closest family and/or friendly companions. As Western civilization comes to its 2011 resolution, so does a career musical Messiah. Lamb of God has been tearing the ears off of its fans for over 15 years and is coming to a *Resolution* of its own . . . one of the new release variety, available the end of January.

We were blessed with the good fortune to interview L.O.G. drummer, Chris Adler, on the new *Resolution* release and see exactly what has been going on in the heads of the band in terms of its own constant social awakening and its ongoing musical journey towards ever improving the signature sound they offer their devout minions.

A contrast to some of their previous work, Adler feels that *Resolution* is “not a very political record.” Instead the focus turns more towards simply “being a rational human” with sentiment that “the more people know, the better we’ll all be.” From a lyrical level, the record centers around “deciding to wake up” and take action for what is going on in the world focusing more on the responsibility of the individual rather than pointing blame elsewhere. Adler



Above: Chris Adler Below: Adler's full sleeve.



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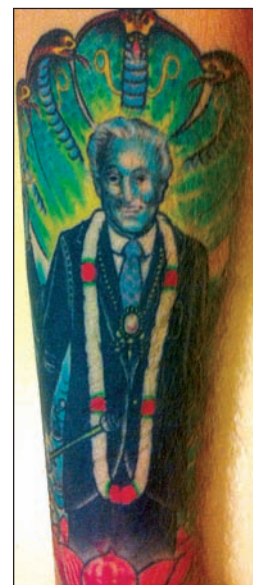
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Above: Willie Adler. **Below:** Neck tattoos on Randy Blythe.
Blue Bob Barker and grinning Jesus on John Campbell.



speaks on what has become a veritable diffusion of social responsibility in a society where people assume real issues are for someone else to worry about and the assumption that surely someone else will take care of them. He points out that “through inactivity [we’re] contributing to the problem,” adding that one can only “exist as one of the sheep till we don’t exist anymore.”

Musically, Adler says the goal of *Resolution* was to “push the boundaries of what we’ve been known to do further.” He describes the tracks on the album as encompassing the “fastest ever, slowest ever and even most symphonic” songs they’ve ever recorded to date. Usually an arena hopper, L.O.G. is even going to treat some lucky fans to a more intimate “week or so of shows along the East Coast at small bars only,” kicking off six dates the last of January starting on the 22nd in Richmond and ending the 28th in Washington D.C. with The Acacia Strain and Too Late the Hero supporting all but the Richmond date, all in conjunction with the *Resolution* release on the 24th. Make your peace, folks because the *Resolution* is coming for you.



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TATSOUL X AND X-LITE

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tubes
by TATSOUL **SPEARMAN**

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* available in standard grip and Vortex grip



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BACK STRADDLE

BED POSITION

STAINLESS FOOTREST
RETRACTABLE WHEELS
VINYL SHIELD COVERS
FACE CRADLE
WING EXTENSIONS

	370-S BASIC	370-S PRO	370-S ELITE
STAINLESS FOOTREST	X	X	X
RETRACTABLE WHEELS	X	X	X
VINYL SHIELD COVERS	X	X	X
FACE CRADLE	X	X	X
WING EXTENSIONS	X	X	X
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